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1899

# Exhibition of Japanese Paintings

American Art Association
New York

SMITHSONIAN
INSTITUTION
2184

# JAPANESE PAINTINGS

AND

# MODERN WOOD PRINTS

MADE IN JAPAN

FOR

## J. B. MILLET

AMERICAN ART ASSOCIATION
NEW YORK

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## WATER-COLOR PAINTINGS.

IN a forthcoming book on Japan, Captain F. Brinkley, the celebrated connoisseur in Oriental art, in speaking of the painters of Japan, says:—

". . . Just as Japanese poetry never rose to the dignity of an ode but stopped short at a couplet, so pictures, instead of telling a complete story, merely suggested an incident. But that they displayed extraordinary directness and strength of line; that the artist knew exactly what he wanted to draw and drew it with unerring fidelity and force; that the very outlines of the picture were in themselves a picture, and that the whole was pervaded by an atmosphere of tenderness and grace, indicating a refined conception of everything beautiful in nature, were facts that forced themselves upon the attention of every close observer. What, then, was the fundamental difference between this art and the art of the Occident? It seems a little strange that the question should have remained unanswered for any length of time, inasmuch as a visit to a Japanese dwelling should have immediately suggested the reply. A Japanese picture is not painted simply for the sake of representative effect. It is part of a decorative scheme. . . . The painter, so far as concerned the ultimate uses of his work, ranked with the joiner, the plasterer, and the paper-hanger. His object was to beautify some part of the domestic interior. . . . In the Japanese system the alcove picture was primarily an alcove ornament. It had to take its place in a decorative scheme; had to harmonize with, not to eclipse, its surroundings; to accompany them, not to stand apart from them. The European or American hangs his pictures with regard simply to the wall space at his disposal and the direction of his lights. The

picture is the sole object of his consideration : everything is sacrificed to it. He builds a special gallery for the exhibition of these treasures, if he is so fortunate as to possess a sufficient number, and he takes care that nothing in the gallery shall clash with its prime purpose, the display of the paintings.

"But the Japanese never shows more than one picture, or one set of pictures, at a time. If he has a large collection, he keeps them in his fire-proof store-room, and gives to each in turn a temporary place in the alcove recess. Hanging there, the picture must satisfy the same canon as the objects associated with it ; the eye must find equal pleasure in regarding it from every part of the room. Thus it is at once radically differentiated from the picture of Occidental art, the picture which must be seen from one special point of view and with light coming from one fixed direction. Thus also linear perspective and cast shadows are necessarily excluded. . . . The 'picture' obliges us to isolate ourselves from our surroundings; to gaze through an open window without any consciousness of the room in which we are standing. The decorative painting invites us to view it as part of a whole, and to value it in proportion as it enhances its environment.

. . . . . .

"The influx of Western ideas shows itself in two directions ; it has called into existence a school based solely and faithfully on the art of the Occident, and it has given new vitality to a school which, while using old materials and following the old lines, recognizes the value of Western principles as to perspective and chiaroscuro, and endeavors to engraft them upon the traditional art of the nation.

. . . . . .

"Directness of method and power of line are among the chief merits of the Japanese painter. As to the latter qual-

ity, its genesis is attributed by some critics to the use of ideographic script. The training, they say, that every child receives from a tender age in tracing ideographs (Japanese alphabet) educates brush-using facility which has become in some degree hereditary.

. . . . . .

"Nature has endowed the Japanese people with hands singularly supple and sensitive. Manual dexterity ought to characterize such a nation. If we find them wielding the artist's brush with admirable strength and accuracy, we look also to find them revelling in microscopic elaboration of detail; if at one time they suggest a whole repertoire of facts by a few bold touches, at another they may be expected to lavish a whole mine of minutiæ upon the working out of a few facts. And so indeed it is. Side by side with sketches which astonish us by the suggestive wealth of half a dozen salient brush-strokes, we see pictures which almost eclipse the illuminated missals of mediæval times, so conscientious is their detail, so profuse their elaboration.

. . . . . .

"There is another feature of Japanese pictorial art which, though apparently little appreciated by Western connoisseurs, seems to us to be fundamental. It is, the position of painter with regard to his picture influences the whole character of his line work. Instead of standing upright before his easel, so that the axis of his lines is either on the mahlstick or at his shoulder, he kneels on the floor with his paper or silk beneath him, so that the axis of his sweep is the lower part of the leg, and the whole body from the knee upwards becomes the arm with which the lines and curves are produced. Whether this mechanical difference constitutes an advantage or disadvantage is a question we do not venture to answer. But, as a very astute critic has remarked, 'Japanese drawing so depends on its lines, its character is

so wrapped up in them, that if the lines changed their sweep and flow that character would be lost.'

. . . . . .

"The brush itself is not an ideal contrivance for artistic purposes. It is a stiff-haired pencil, which, in ordinary hands, presents a difficulty to be overcome rather than an instrument to be thanked. This comment may be appropriately extended to the general question of the Japanese artist's materials. It is said that unless one has actually worked with those materials the difficulty of manipulating them cannot be realized."

# WOOD PRINTING IN COLOR.

IT is well known that all color processes take their origin from Oriental wood-block printing. Whether Japan borrowed the idea from China or invented it is still an unsettled question. There is no question, however, that the Japanese carried the process to a point of excellence that has never been surpassed by any method in any country. The beauty of the old prints has made them famous throughout the world. Copies representing the work of the great masters are so highly valued by collectors as to be practically out of reach. Their special charm seems to lie in the exquisite harmony of color, in the delicate richness and softness of hue, rather than in the subjects reproduced.

The art saw its period of highest excellence at the close of the last century, from which time its decline was rapid,—relieved temporarily by Hokusai and his school. It may be said to have died during the revolution (1865), for, except so far as it has been used in making tea-box labels and, very recently, cheap books for children, there have been no signs of activity.

It was with the hope of reviving this lost art that Mr. Millet went to Japan in 1896, and again in April, 1899. Through the assistance of Prof. Ernest Fenollosa, now a resident of Tokyo, three artists were finally found who had learned the process in boyhood, and who possessed the technical skill as well as the artistic taste required to produce really fine prints. In order to demonstrate that this could be done, Mr. Millet gave an order for several hundred prints from various subjects, having no special plan for their use beyond finding out if the best instincts and traditions of the art were extant. Soon after arriving in Japan in the spring

of 1899, he was shown the prints which appear in this collection and which are now for the first time exhibited.

Such an undertaking as this, the revival of a dormant if not dead art, was attended with many novel and interesting experiences. For example, it was learned that one of the old boatmen on the Sumida River, whose wages for poling loaded craft up and down with the tide could not exceed thirty-five cents a day, had been as a boy an engraver and printer in color. He was found, and joyfully admitted that the old art was his profession, and that his love for it was still absorbing. He had abandoned it many years before, to find any work he could, when he first realized that his art had lost its hold upon the people, and was being prostituted by the ordinary demands of commerce. During his many years of toil as "roustabout," or tiller in the rice fields, he had never lost faith that a time would come when his art would again be appreciated. The fact that the demand came from America added greatly to his surprise and quite as much to his delight.

This man became at once the head workman in the new undertaking, and under his guidance the prints here exhibited were produced. Some of them are entirely his work, from the engraved block to the finished print. The search for the artists who are now at work with him was quite as interesting. Incidentally it was demonstrated many times that refined artistic ability is a common inheritance of even the lower orders in Japan.

It is, perhaps, unfortunate that the method must be called printing, because the word is associated with a mechanical production. A brief description will show the distinguishing features.

The engraver first draws the outlines of the original on thin paper. This he transfers to blocks made of cherry wood, cut with the grain and not across it as in our wood engraving. If the reproduction be unusually difficult, most of the printing will be done by the head printer or perhaps

the engraver. At least enough artist's proofs will be made to enable others to follow. The printer does not print one color on top of another in order to obtain a third, as we do in lithography, but uses as many blocks as there are distinct tones,—no matter whether thirty or one hundred and thirty blocks be required. The result is that the finished print has a purity of tone that cannot be obtained when one color is superimposed upon another.

The aim of the printer being to reproduce a water-color, he uses a soft, absorbent paper and inks that are practically water-color paints. These inks he mixes as he wants them, exactly as an artist mixes color on a palette.

There is no printing-press. The printer sits upon the floor with the various blocks all around him. He takes one in his lap, and carefully paints it with a small, stiff brush. If any shading be required he partially wipes off the color with his thumb or a damp cloth. Upon the skill with which this shading is done depends the success of his picture. When the block is inked a sheet of paper is placed upon it, guided into position by rectangular notches in the block to correspond with two of the corners of the sheet. This secures the exact placing of the colored portions of the picture. The printer then rubs the back of the sheet with a soft pad, or with his hand, varying the pressure in order to transfer more or less ink as may be desired in light or dark portions.

As a final touch, the sheet is sometimes embossed in certain places, in order to secure the delicate shading or tracery that the shadow of an embossed surface gives.

THE future of Japanese water-color painting as well as of the new school of color printing, chromo-xylography, lies with the public in America and Europe. The Japanese cannot become picture buyers because their houses do not permit of the hanging of pictures, nor do they ever have galleries or private collections. From this it follows that their artists must seek a market in other countries. This is the first attempt to find that outlet for them. For further information as to the availability of chromo-xylography for artistic purposes, here or abroad, or as to the artists represented in this collection, apply to J. B. Millet, Pope Building, Boston, Mass.

# CATALOGUE.

**The pictures in this exhibition were matted in Japan.**

## For Prices Apply at the Desk.

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*Baison.*

1. Chrysanthemum, painted on silk.

The Japanese and Chinese have used silk in this way for centuries. Inasmuch as no erasing, scratching or re-washing is possible, every stroke of the brush must be accurate. The artist, therefore, must know exactly what he wants to do, and be able to do it the first time.

*Baitei.*

2. Sparrow.

*Banshu.*

3. Bird and Japanese Daisy, painted on silk.
4. Blue Sparrows, painted on silk.
5. Bluebirds, painted on silk.
6. Calla Lily, painted on silk.
7. Kingfisher, painted on silk.
8. Morning-glories, painted on silk.
9. Pinks, painted on silk.
10. Tiger Lily and Bird, painted on silk.
11. White Geese, painted on silk.

*Banshui.*

12. Geese and Chrysanthemum, painted on silk.

*Beishu.*

13. Carp, color print.
14. Carp.
15. Cherry Blossoms.
16. Clematis, painted on silk.
17. Harebell, painted on silk.
18. Maple Branches.
19. Morning-glories, painted on silk.
20. Mountain Japonica, painted on silk.
21. Pink Begonia, painted on silk.
22. Pomegranate, fruit and blossom.
23. Purple Clematis.
24. Sparrow and Harebell, painted on silk.
25. Swallow.
26. Tiger Lily, painted on silk.

*Biyo.*

27. Dove, painted in lacquer.
    Lacquer was first used by the Japanese in pictorial art about 1735; other examples are exhibited showing the introduction of color.
28. Hawk, painted in lacquer.
29. Landscape, painted in lacquer.
30. Landscape, painted in lacquer.
31. Moonlight, painted in lacquer.
32. Owl, painted in lacquer.
33. Snow Scene, painted in lacquer.
34. Storks, painted in lacquer.
35. Waterfall, painted in lacquer.
36. White Stork, painted in lacquer.

*Bunrin.*

37. Bird on a Lotus Leaf, painted in lacquer.

38. Ducks.
39. Doves.
40. Pheasant.
41. Rooster, painted in lacquer.
42. Snipe, painted in lacquer.
43. Snipe.
44. Sparrows.
45. Sparrows, painted in lacquer.
46. Sparrows, painted in lacquer.
47. Storks, painted in lacquer.

*Chickusen.*

48. Camelia, painted on silk.
49. Cherry Blossoms, painted on silk.
50. Landscape, painted in lacquer.
51. Magnolia, painted on silk.
52. River Scene, painted in lacquer.
53. Roses.

*Chikusui.*

54. Landscape, painted in lacquer.
55. Moonlight Landscape, painted in lacquer.
56. River Bend, painted in lacquer.

*Chikkei.*

57. Water Rail, painted on silk.
58. Flowering Quince, painted on silk.
59. Hydrangea.
60. Water Rail (green), painted on silk.

*Chikudo.*

61. Landscape, painted on silk.

*Chikusan.*

62. Birds on a Branch, painted in lacquer and color.

This painting, like many others in the collection, illustrates the artist's willingness to combine different media to secure the desired effect.

63. Quail, painted in lacquer.

64. Swallows, painted in lacquer.

*Chikuson.*

65. Birds and Branch, painted in lacquer.

66. Fishing Boats, painted in lacquer.

67. Crane, painted in lacquer.

68. Crows, painted in lacquer.

69. Crows on a Cherry Branch, painted in lacquer.

70. Double Cherry Blossoms, painted in lacquer.

71. Fuji from the East Side, painted in lacquer.

72. Geese, painted in lacquer.

73. Kingfisher, painted on silk.

74. Kingfisher, painted in lacquer.

75. Landscape, painted in lacquer.

76. Pheasant, painted in lacquer.

77. Sparrow and Cherry Branch, painted in lacquer.

78. Sparrows, painted in lacquer.

79. Sparrows, painted in lacquer.

80. Stork and Iris, painted in lacquer.

81. Storks, painted in lacquer.

82. Storks, painted in lacquer.
83. Storks, painted in lacquer.
84. Storks, painted in lacquer.
85. Storks, painted in lacquer.
86. Stork, painted in lacquer.
87. White Dove, painted in lacquer.
88. Study of a Crow, painted in lacquer.

*Chikutei.*

89. Bird among Reeds, painted on silk.
90. Bird on Branch, painted on silk.
91. Sparrow on Cherry Branch, painted on silk.

*Chikuzan.*

92. Geese, painted in lacquer.
93. Hawk.
94. Pheasants, painted in lacquer.

*Chosen.*

95. Landscape.

*Dozho.*

96. Carp and Goldfish, painted on silk.

*Fugetsu.*

A series of out-door sketches. The use of silk necessitates rapid work with the brush.

97. Fisherman's Hut on the River.
98. Fuji from Sanzukawa.
99. Fuji from Idzu.
100. Idzu from Kanason.
101. Off Idzu.
102. Seacoast.

*Fukuchi.*

103. Daisies, painted on silk.

104. Peony, painted on silk.

*Geikosen.*

105. Fuji, painted on silk.

The replica, of which this is the original, was purchased in July last by the agent of the Japanese Imperial household for the Emperor's collection.

106. Oak-tree with Birds, painted on silk.

The fact that each bird must be drawn before the brush leaves the silk adds to the interest in the technical skill of this artist.

*Gioshun.*

107. Red and Black Carp, painted on silk.

*Gogetsu.*

108. Landscape, painted on silk.

*Goho.*

109. Landscape, painted on silk.

110. Landscape, painted on silk.

111. Landscape, painted on silk.

112. Peony, painted on silk.

113. Poppies, color print.

114. Water Rail, painted on silk.

*Goroku.*

115. Morning-glory, painted on silk.

*Hodo.*

This artist is one of the leading painters on porcelain.

116. Chrysanthemum, painted on silk.

117. Chrysanthemum, painted on silk.

118. Chrysanthemum, painted on silk.
119. Coreopsis.
120. Double Red Camelia.
121. Flower Study, painted on silk.
122. Iris Blossom.
123. Purple Peony, painted on silk.
124. Tiger Lily, painted on silk.

*Hogai.*

125. Botan, painted on silk.
126. Chrysanthemum.
127. Crow in Snow-storm.

*Hogai.*

128. Iris, painted on silk.
129. Storks.

*Hokwa.*

130. Dove and Cherry Blossoms.

*Hosai.*

131. Bird on Maple Branch.

*Hoshu.*

132. Fuji.
133. River Fishing by Night.

*Hoson.*

134. Chrysanthemum, painted on silk.
135. The Botan and Its Shelter, painted on silk.

A favorite theme in Japanese decorative art.

*Hosui.*

136. Bird on a Cherry Branch, painted on silk.

137. Fowl.
138. Morning-glory.

*Hotei.*

139. Birds and Nest, color print.
140. Chestnut Burrs, color print.
141. Ducks, color print.
142. Chrysanthemum, painted on silk.
143. Hawk, color print.
144. Pigeon, color print.
145. Snipe, color print.
146. Snipe, painted on silk.
147. Storks, color print.
148. Wisteria and Fish, painted on silk.

*Hozan.*

149. Pigeons on a Maple Branch, painted on silk.
150. Snipe, painted on silk.

*Hozho.*

151. Sparrows.

*Ikkei.*

152. Camelia, painted on silk.
153. Chrysanthemum, painted on silk.
154. Convolvulus, painted on silk.
155. Harebell, painted on silk.
156. Landscape.
157. Lilies, painted on silk.
158. Orange Chrysanthemum.
159. Sunflower.

*Issui.*

160. Fan-tailed Pigeon.

*Josen.*

161. Convolvulus, painted on silk.
162. Sparrow, painted in lacquer and color.
163. Roses, painted on silk.

*Kakuzan.*

164. Fuji.
165. Landscape in Rain.
166. Landscape, painted on silk.
167. Landscape, painted on silk.

*Keigetsu.*

168. Ducks.
169. Landscape.
170. Red Carp.
171. River Scene with Snow.
172. Roses and Banana Branches, painted on silk.
173. Tiger Lily, painted on silk.

*Keisui.*

174. Botan, painted on silk.
175. Cherry Blossoms, painted on silk.
176. Flower Study, painted on silk.
177. Storks.
178. Tree Peony, painted on silk.

*Kigioku.*

179. Decorative Panel, painted on silk.
180. Decorative Panel, painted on silk.
181. Decorative Panel, painted on silk.

182. Decorative Panel, painted on silk.
183. Decorative Panel, painted on silk.
184. Decorative Panel, painted on silk.

These panels are in the school of the famous old painter, Korin. There are only two or three artists in Japan who have inherited the traditions of this school, and when found had abandoned painting. As a school it has died, but is now restored to activity.

*Kikosei.*

185. Hydrangea.

*Kimpo.*

186. Chrysanthemum.
187. Pinks and Harebell, painted on silk.
188. Rooster, painted on silk.
189. White and Pink Lotus, painted on silk.

*Kingaku.*

190. Sparrow on a Branch.

*Kinshu.*

191. Roses, painted on silk.
192. Sparrow, painted on silk.

*Kitei.*

193. Birds and Fruit.

*Koan.*

194. Sparrows Fighting.

*Koho.*

195. Autumn Leaves, painted on silk.
196. Portulaca, painted on silk.
197. Water Rail, painted on silk.
198. White Heron, painted on silk.

*Kokei.*

199. Swallow.

*Komin.*

200. Flower Study.
201. Poppy.

*Konan.*

202. Bamboo.
203. Crane.
204. Snowy Heron.
205. Sparrows Fighting.
206. Cicada on Branch, painted on silk.

*Konen.*

207. Bluebird, color print.
208. Landscape, painted on silk.
209. Red Carp.
210. Ground Sparrow, painted on silk.
211. Hollyhocks.
212. Landscape, painted on silk.
213. Morning-glory, painted on silk.
214. Bird on Maple Bough.
215. Water Plants and Carp, color print.

*Kosen.*

216. Decorative Panel, painted on silk.

*Koshiu.*

217. Botan.
218. Cherry Blossoms.
219. Cherry Branch.
220. Ducks.
221. Flower Study, painted on silk.

222. Quail.
223. Sparrow.
224. Yellow Sparrows.

*Koson.*

225. Bird and Vine.
226. Nightingale, color print.
227. Swallows, color print.
228. Winter Scene.

*Koto.*

229. Kingfisher.
230. Sparrow, painted on silk.
231. Sparrow.
232. Sparrow on a Branch.
233. Swallow.

*Koyen.*

234. Ducks.

*Koyu.*

235. Bird on Branch, painted on silk.

*Kozan.*

236. Botan, painted on silk.
237. Chrysanthemum, painted on silk
238. Fishing Boats.
239. Farm Buildings on River Bank.
240. Farmer's Hut on the River.
241. Houses in the Snow.
242. Landscape, painted on silk.
243. Landscape, painted on silk.
244. Landscape in Winter.

245. Pink Lotus, painted on silk.
246. Snow Scene.
247. Village on River.
248. Winter Scene, Village Fire-Alarm Bell in the Distance.

*Kwako.*

249. Crow, painted on silk.
250. Duck, color print.
251. Flower Study, painted on silk.
252. Landscape, painted in lacquer.
253. Flower Study.
254. Tiger Lily, painted on silk.

*Kwashu.*

255. Fowl.
256. Rice Boat with Snow.

*Nenshu.*

257. Blackbird.
258. Quail.

*Ogai.*

259. Bird and Branch, painted on silk.
260. Double Cherry Blossoms.
261. Fowl, painted on silk.
262. Rat and Grapes, painted on silk.
263. White and Orange Chrysanthemums, painted on silk.

*Oko.*

264. Bird on a Branch.
265. Chrysanthemums, painted on silk.
266. Peony and Bird, painted on silk.

*Omei.*

267. Chrysanthemum, painted on silk.

*Oson.*

268. Botan, painted on silk.

269. Red and Yellow Chrysanthemum, painted on silk.

*Oto.*

270. Crows on a Maple Branch.

271. Flower Study, painted on silk.

272. Red Carp.

273. Quail, painted on silk.

*Ozon.*

274. Trumpet Vine.

*Reigio.*

275. Butcher Bird.

*Reikio.*

276. Asters, painted on silk.

277. Bird on Cherry Branch.

278. Bird and Maple Branch, color print.

279. Birds on a Maple Branch.

280. Botan, painted on silk.

281. Convolvulus.

282. Chrysanthemum, painted on silk.

283. Duck.

284. Ground Sparrow, color print.

285. Duck.

286. Japanese Crow.

287. Japanese Duck.

288. Japanese Lily, painted on silk.

289. Kingfisher.
290. Landscape.
291. Roses.
292. Sparrow and Morning-glory.
293. Wisteria Blossoms.

*Reiko.*

294. Birds on Willow Branch.
295. Goose.
296. Loquat.

*Reikwa.*

297. Cuckoo.
298. White Cockatoo.

*Reisho.*

299. Bird and Chestnut Burr.
300. Bird and Cicada.
301. Crane.
302. Ducks.
303. Snipe.
304. White Stork.

*Reisui.*

305. Cherry Branch and Bird.

*Rinmei.*

306. Fuji above the Mist.

*Rinsen.*

307. Botan in the Rain.
308. Botan in the Rain, painted on silk.
309. Crow, painted in lacquer.
310. Crows, painted in lacquer.
311. Double Cherry Blossoms.

312. Eagle on a Pine Branch.
313. Fowl, painted in lacquer.
314. Fowl, painted on silk.
315. Goose in Flight, painted in lacquer.
316. Peony, painted on silk.
317. Pink Lotus and Stork.
318. Sparrow, painted in lacquer.
319. Sparrow and Hydrangea, painted in lacquer and color.
320. Sparrows and Maple Branch, painted in lacquer.
321. Sparrows on Branch, painted on silk.
322. Swallows.
323. Sweet Pea.

*Rinso.*

324. Storks.

*Riogetsu.*

325. Pigeons.
326. Bats.
327. Birds and Flowers.
328. Cicada and Vine, painted on silk.
329. Duck.
330. Hawk.
331. Magnolia.
332. Hydrangea, painted on silk.
333. Pomegranate.
334. Sparrow on Cherry Branch.
335. Swallows.
336. Wisteria Blossom.

*Rippo.*

337. Botan, painted on silk.
338. Iris and Bird, painted on silk.
339. Kingfisher, painted on silk.
340. Shadow Flower, painted on silk.
341. Water Plant, painted on silk.
342. White Chrysanthemum.

*Risshu.*

343. Birds on a Maple Branch, painted on silk.
344. Bird on Pine Branch with Snow.
345. Botan, painted on silk.
346. Black and Red Carp.
347. Fish.
348. Hawk and Duck.
349. Kingfisher.
350. Woodpecker.
351. Landscape, painted on silk.
352. Pomegranate and Bird.
353. Sparrow and Morning-glory.
354. Triple-tailed Goldfish.
355. Triple-tailed Goldfish.
356. Water-plant and Water-fowl.

*Risso.*

357. Bird and Chrysanthemum, painted in lacquer.
358. Fuji, painted in lacquer.
359. Geese.
360. Landscape, painted in lacquer.

361. Roosters, painted on silk.
362. Stork, painted in lacquer.
363. Storks.

*Ritmei.*

364. Camelia.
365. Country Rice Mill.
366. Fuji, from the Sea.
367. Iris Blossoms.
368. Landscape.
369. White Tiger Lilies.

*Ritshu.*

370. Red Carp, color print.

*Ritsuan.*

371. Woodpecker.
372. Moonlight.

*Ritsumei.*

373. Landscape.

*Rokusai.*

374. Wisteria and Swallow.

*Seigaku.*

375. Landscape.
376. Landscape.

*Seikigoku.*

377. Decorative Panel.

*Seikisui.*

378. Tiger Lily, painted on silk.

*Seiku.*

379. Landscape.

*Seikwa.*

380. Bird and Cherry Branch, painted on silk.
381. Fowl, painted on silk.
382. Fowl, painted on silk.
383. Fuji and Landscape in Snow.
384. Flower Study, painted on silk.
385. Pigeons.
386. Pink Cherry Blossoms, painted on silk.
387. Pink Lotus, painted on silk.
388. Red and Black Carp, painted on silk.
389. Snipe, painted on silk.

*Seimei.*

390. Botan.
391 Botan and Bird.
392. Convolvulus.
393. Egg Plant.
394. Egg Plant.
395. Flowers in a Hanging Pot, painted on silk.
396. Gourd.
397. Hoya Camosa.
398. Sparrow and Yellow Rose.
399. Vase of Flowers, painted on silk.

*Seisui.*

400. Fuji, with Clouds, painted in lacquer.
401. Fuji from the Coast, painted in lacquer.
402. Fuji from the Coast, painted in lacquer.
403. Yellow Birds.

*Sekesui.*

404. Cherry Blossoms.

*Sekisen.*

405. Crow, color print.

*Shinsui.*

406. Snipe.
407. Cherry Blossoms.
408. Grapes.

*Shogin.*

409. Hen and Chicken, painted on silk.

*Shoin.*

410. Country Farm.
411. Fuji from the Coast.
412. Seacoast.
413. Seacoast.
414. Sunset.

*Shokwa.*

415. Landscape, painted on silk.
416. Landscape, painted on silk.
417. Landscape, painted on silk.
418. Landscape, painted on silk.
419. Landscape, painted on silk.
420. Landscape, painted on silk.
421. Landscape, painted on silk.
422. Landscape, painted on silk.
423. Landscape, painted on silk.
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433. Landscape, painted on silk.
434. Landscape, painted on silk.
435. Landscape, painted on silk.

*Sekisen.*

436. Fireflies.
437. Bird and Branch.

*Sekkwa.*

438. Landscape.
439. Landscape, painted on silk.

*Senshiu.*

440. Purple Asters, painted on silk.

*Shisen.*

441. Convolvulus, painted in lacquer.
442. Kingfisher.
443. Peacock.
444. Quail.
445. Storks, painted in lacquer.

*Shogai.*

446. Landscape.

*Shokwa.*

447. Landscape, painted on silk.
448. Pheasants, painted on silk.

*Shosen.*

449. Landscape, painted on silk.

450. Landscape, painted on silk.
451. Landscape, painted on silk.
452. Landscape, painted on silk.
453. Landscape, painted on silk.
454. Rear View of a Temple in Kyoto, painted on silk.
455. Weeds on a River Bank, painted on silk.
456. White Geese, painted on silk.

*Shou.*

457. Bamboo Water Trough.
458. Birds among Lilies.
459. Birds and Maple.
460. Blue-breasted Sparrow and Maple.
461. Botan and Shelter, painted in lacquer.
462. Botan and Song Sparrow, painted on silk.
463. Breaking Waves, painted in lacquer.
464. Cherry Blossoms, painted in lacquer.
465. Flower Study.
466. Geese.
467. Kingfisher, painted on silk.
468. Lotus and Yellow Bird, painted on silk.
469. Roses.
470. Snipe in the Snow, painted on silk.
471. Sparrows, color print.
472. Cranes.
473. Stork.
474. Storks, painted in lacquer.
475. Storks.

476. Storks and Fishing Boat.
477. Wisteria, painted in lacquer.
478. Wisteria, painted in lacquer.

*Shoun.*

479. Flower Study.
480. Snipe and Iris.
481. Storks.
482. Water Plant.

*Shozhu.*

483. A Bit of River, painted on silk.
484. Village and Foot-bridge, painted on silk.

*Shugai.*

485. Crows, painted in lacquer.

*Shuko.*

486. Geese.
487. Bird on Branch, painted on silk.

*Shunkei.*

488. Fuji.
489. Landscape with Rice Fields, painted on silk.

*Shunpo.*

490. Crows.
491. Geese, painted in lacquer.

*Shunsai.*

492. Landscape, painted on silk.
493. Landscape, painted on silk.
494. Landscape, painted on silk.
495. Landscape, painted on silk.

*Shunsei.*

496. Stork, painted in lacquer.

*Shunsui.*

497. Crow, painted in lacquer.
498. Kingfisher, painted on silk.

*Shuntei.*

499. Chrysanthemum, painted on silk.

*Shunu.*

500. Parrot.
501. Snipe.
502. Sparrows.

*Shurei.*

503. Chrysanthemum.
504. Owl.

*Shusei.*

505. Blue Sparrow on a Maple Branch.
506. Duck, painted on silk.
507. Duck in the Snow.
508. Egg Plant.
509. Quail.
510. Sparrow on Maple Branch, painted on silk.

*Shusui.*

511. Apricot, painted on silk.
512. Azalea.
513. Gourd, painted on silk.
514. Kingfisher.
515. Carp, color print.
516. Lotus and Kingfisher, painted on silk.

517. Magnolia, color print.
518. Magnolia, painted on silk.
519. Hydrangea, painted on silk.
520. Thrush, color print.
521. White Heron, painted on silk.
522. White Tiger Lily, painted on silk.
523. Yellow Rose, painted on silk.

*Soko.*

524. Chickens, painted on silk.
525. Stork and Lotus, painted on silk.

*Sonrei.*

526. Bittern, painted in lacquer.
527. Botan, silk.
528. Crows, painted in lacquer.
529. Doves.
530. Pigeon.
531. Single Camelia, painted on silk.

*Suichiku.*

532. Ducks, painted in lacquer.
533. Sparrows, painted in lacquer.
534. Storks, painted in lacquer.
535. Stork.

*Taikwa.*

536. Asters, painted on silk.
537. Birds and Cherry Blossoms, painted on silk.
538. Bush Clover, silk.
539. Duck, painted on silk.
540. Ducks, painted on silk.

541. Duck, Alighting.
542. Landscape, painted on silk.
543. Landscape, painted on silk.
544. Landscape, painted on silk.
545. Landscape, painted on silk.
546. Landscape, painted on silk.
547. Landscape, painted on silk.
548. Landscape, painted on silk.
549. Landscape, painted on silk.
550. Quail, painted on silk.
551. Pink Cherry Blossoms, painted on silk.
552. Pinks, painted on silk.
553. Pomegranate Branch, painted on silk.
554. Swallow, painted on silk.
555. Swallows and Cherry Blossoms, painted on silk.
556. Winter Landscape.
557. Wisteria Blossom, painted on silk.

*Taisan.*

558. Decorative Panel, painted on silk.
559. Swallows, painted on silk.

*Yeiroku.*

560. Landscape, Cormorants Fishing in the Lake.
561. Landscape.
562. Landscape.
563. Landscape.
564. Landscape with Snow.
565. Landscape.

566. Landscape.
567. Village in Snow-storm.

*Yeisho.*

568. Drum Bridge in Snow, painted on silk.
569. Kingfisher.
570. Landscape, painted on silk.
571. Landscape, painted on silk.

*Zhochiku.*

572. Bird on Branch, painted on silk.

*Zhogetsu.*

573. Fishing Boats, painted in lacquer.

*Zhosen.*

574. Botan, painted on silk.
575. Butterflies, painted on silk.
576. Cherry Blossoms, painted on silk.
577. Cherry Blossoms.
578. Botan, painted in lacquer.
579. Chrysanthemums, painted on silk.
580. Double Peony, painted in lacquer.
581. Duck, painted on silk.
582. Kingfisher, color print.
583. Oleander, painted on silk.
584. Swallows.
585. Tiger Lily, painted on silk.
586. Landscape, painted on silk.
587. Yellow Lily, painted on silk.
588. Morning-glory.

*Zhozen.*

589. Landscape.

# SUPPLEMENT.

*Beishu.*

590. Magnolia.
591. Pheasant.

*Konen.*

592. Decorative Panel, painted on silk.
593. Decorative Panel, painted on silk.
594. Decorative Panel, painted on silk.

*Koson.*

595. Bird on a Bough, painted on silk.
596. Bird on a Bough, painted on silk.
597. Carp, painted on silk.
598. Iris, painted on silk.
599. Iris, painted on silk.
600. Iris and Kingfisher, painted on silk.
601. Landscape, painted on silk.

*Koyu.*

602. Tiger Lily, painted on silk.
603. Lotus, painted on silk.
604. Doves, painted on silk.
605. Poppies, painted on silk.

*Kwako.*

606. Morning-glory.
607. Flower Study.
608. Iris.

609. Peony.
610. Pinks.
611. Azalea.

*Seikigoku.*

612. Decorative Panel, painted on silk.
613. Decorative Panel, painted on silk.
614. Decorative Panel, painted on silk.
615. Decorative Panel, painted on silk.
616. Hokusai, xylograph.
617. Hokusai, xylograph.
618. Hokusai, xylograph.
619. Hokusai, xylograph.
620. Hokusai, xylograph.
621. Hokusai, xylograph.
622. Hokusai, xylograph.
623. Hokusai, xylograph.
624. Hokusai, xylograph.
625. Hokusai, xylograph.
626. Hokusai, xylograph.
627. Hokusai, xylograph.

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